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ABSTRACT

A music course of instruction in junior chorus, to develop students' performance skills individually and in ensemble, is described. A prerequisite for pupils is the ability to read music. Outlined are: the course description; enrollment guidelines; study objectives; course content; procedures; resources for pupils and teachers; and the assessment. Examples of descants in various keys and ranges are illustrated. Course objectives are: the student will select the title of any familiar melody from a list provided; identify aurally the performing medium from various musical instruments; determine aurally whether an example is major, minor, or chromatic mode; and aurally determine the cadence content of an example. The pupil will also learn the musical vocabularies: (1) letter notation; (2) numbers--harmonic intervals; and (3) solfeggio--developing musical sound, and demonstrate vocal and choral techniques. With the emphasis on harmony, and using laboratory approach, pupils will develop skills in vocal production, listen, read, and compose music with emphasis on ways harmony is used. (Author/LS)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

DADE COUNTY PUBLIC SCHOOLS

Music: CHORUS, JUNIOR 5612.50

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DIVISION OF INSTRUCTION • 1971

ED 062362

CHORUS, JUNIOR

COURSE NUMBER 5612.50

MUSIC

WRITTEN BY:

Joan Owen Betty Myatt

Ann Duncan Greg O'Berry

Marilyn Trott Mable Glover

Joan Einhorn Jackie Alexander

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

TE 499 767

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Dade County Public Schools
Miami, Florida 33132

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I. COURSE TITLE

Chorus, Junior

II. COURSE NUMBER

5612.50

III. COURSE DESCRIPTION

A performing organization in which pupils develop increasing performance skills individually and in ensemble, with emphasis on stylistic characteristics of the music studied. The emphasis will be on harmony and, using a laboratory approach, pupils will develop skills in vocal production, listen, read and compose music with emphasis on ways harmony is used.

IV. COURSE ENROLLMENT GUIDELINES

Pupils will have experienced a basic ability to read music and may have developed skills needed for specific courses prior to entering a middle, junior or senior high school. If so, they should be placed in courses appropriate to their development. Consideration needs to be given to pupils' (1) knowledge, (2) performance skills, and (3) motivation for study in determining appropriate placement for instruction.

V. COURSE OF STUDY OBJECTIVES

A. Musicianship

The pupils will select the title of any familiar melody heard from a list provided.

The pupil will identify the performing medium by ear from the following choices: violin, clarinet, piano, trumpet, flute, cello, trombone, recorder, oboe, saxophone, French Horn, English horn, and bassoon.

The pupil will determine by ear whether an example is in major, minor, or chromatic mode, and aurally identify major, minor, diminished and augmented chords, intervals and scales, and the chord progression I IV V.

The pupil will determine by ear whether an example contains a complete cadence, an incomplete cadence, or no cadence. Given a staff containing a clef sign, meter signature, bar lines and the initial note, the pupil will complete the notation for pitch and duration from melodic dictation.

Given a staff notated example, the pupil will indicate any pitch discrepancies in an example heard.

Given a staff notated example, the pupil will indicate any rhythmic discrepancies in an example heard.

Given several examples of staff notation, the pupil will select the one matching an example heard.

The pupil will learn the three musical vocabularies:

1. letter-notation
2. numbers- harmonic intervals
3. solfeggio- developing musical sound.

The student will develop effective diction through the study of vowel and consonant formation of the words found in suitable song literature.

The student will analyze rhythms in the most frequently used meters: 4/4, 2/4, 3/4, 6/8, 2/2.

The student will identify intervals aurally and visually.

The student will identify dynamic markings, symbols, and terms.

After hearing a melody the student will indicate at what point a modulation has occurred.

Given a similar melody in staff-notation without a key signature and aided by hearing a performance of the melody exactle as notated, the student will select the needed key signature from a group provided.

After hearing a melody performed, the student will select from a group provided the proper sequence of letters to describe the form of the melody.

Given a staff-notated example, the student will select from a group provided the proper sequence of letters to describe the form of the melody.

Given a familiar melody in staff-notation, the student will select the title from a list provided.

B. Performance

The pupil will demonstrate the following vocal and choral techniques:

1. Posture
   a. sitting
   b. standing
2. Breath Support-Control
   a. sustaining single tones
   b. crescendo and diminuendo on single sustained tones
   c. legato scale passages

3. Diction

a. vowels

1. pure

2. dipthong

b.Consonants

1. voiceless

2. voiced

4. Blend

a. unison

b. part singing

5. Sightsinging

The pupil will perform simple unison and part songs in the diatonic mode with recognition of all symbols of staff notation.

6. Memorization

a. tonal (pitch)

b. textual

c. performances with and without music.

VI. COURSE CONTENT

1. Vocal Readiness

a. warm-up exercises

1. breathing exercises

2. vocal care

2. Tone Development

a. resonances

b. balance throughout individual vocal range

c. support and control

3. Diction

a. vowels

1. pure

2. dipthongs

3. tripthongs

b. Consonants

1. voiced

2. voiceless

4. Interpretation

a. dynamics

b. phrasing

c. accents written and unwritten

d. style

e. balance

f. historical consideration

Refer to Madeline Marshall's The Singer's Manual of English Diction.

5. Tone Quality

a. expressively beautiful tone

b. accuracy of pitch

c. correct breathing habits

d. clear correct diction

e. consciousness of blend

f. artisitic interpretation

6. The pupils will evidence understanding of the period, style, rhythmic and tonal characteristics of each composition studied.

7. Pupils will carry a part independently in a quartet.

VII. COURSE PROCEDURES, SUGGESTED LEARNING STRATEGIES AND ACTIVITIES

These are general suggestions to the teacher who will choose what seems best suited for the specific group and purpose. Every piece of music should be selected for specific musical purposes.

The suggestions are practices universally accepted, and many additional specifics are included in Section IX, Resources for Teachers, and in Marilyn Trott's outline for teachers.

A. Voice testing and classification

B. Exercises to develop understandings and skills to be applied to the music literature.

C. Aural recognition of song forms.

D. Sight-reading of simple unisons, canons and part-songs.

E. Development of basic fundamental vocal techniques.

VIII. RESOURCES FOR PUPILS

Doolin, H.A. - Songs for All Ages will be available in the near future.

Octavo music of suitable range and degree of difficulty.

Basic series for Junior high school.

(This is by no means a comprehensive list)

From Singing Teenagers, Pitts et al, Ginn and Company

Stars of the Summer Night - p.111

The Star Spangled Banner - p. 130 (check tenor part)

America - p. 133

God of Our Fathers - p. 139

Olive Trees Are Standing - p. 144

Finlandia - p. 146

The Lord Is My Shepherd (SAB) - p. 157

Wondrous Love - p. 164

Go Down Moses (minor mode) - p. 175

From Singing Youth Dykema et la, C.C. Birchard & Co.

Night Shadows Falling - p. 103 (rewrite tenor part in bass clef)

Adoremus Te - p. 146

Lo, What a Branch of Beauty- p. 149

From Songs of All Ages-Doolin (to be available in the near future)

All of this material was chosen with the goals stated in Course Content in mind.

Octavo:

Let There be Peace on Earth (SSA) B214 Shawnee

Edelweiss (SA) Rodgers #266 Williamson

So Long, Farewell (SSA) Rodgers Williamson

Born to Be Free (SATB) Williams 5147 Kios

Bim Bam (SATB) Altman MC-227 Mercury

For the Beauty of the Earth (SATB) Kocher-Davis 50-1850 Remick

Tamale Joe (SATB) Richardson W3530 Witmark (MPH)

Chemitic Hymn (SATB) Bortniansky available from DCS

Lo How A Rose (SATB) Praetorius available from DCS

Lone Wild Bird (SATB) arr. Johnson CS-522 Augsburg

Fa Una Canzone (SATB) Vecchi # 556 Lawson-Gould

Sleigh (SATB) Kountz #7459 G. Schirmer

Now Let Every Tongue (SATB) Bach #7025 Kios

David's Lamentation (SATB) Billings-Siegmeister CM 6572 C. Fischer

Consider Yourself (SATB) Bart Hollis Music

Give Me Your Tired Your Poor (SATB) Lazarus-Berlin A-119 Shawnee

Lord's Prayer (SAB) Malotte 9264 G. Schirmer

IX. COURSE RESOURCES FOR TEACHERS

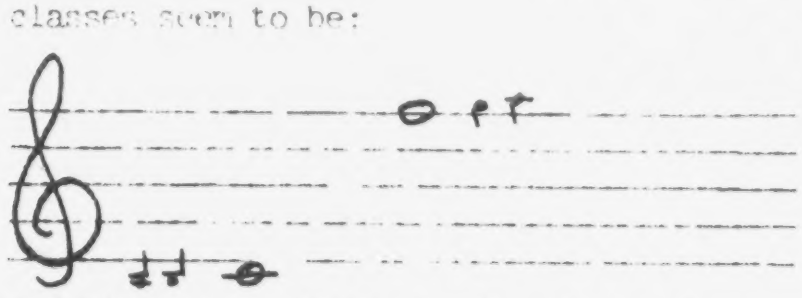
A. Vocal Classifications

1. Range

Range is an important factor in selecting music for performance by any combination of performers, whether they will sing or play instruments. Although ranges are **not** as clearly defined for junior high school voices as they are for instruments, there are general ranges on which you can usually depend.

a. Girl's voices:

The ranges of girl's voices usually found in junior high school classes seem to be:



Girls in junior high school should not be given permanent assignment to high (soprano) or low (alto) and should never be assigned to tenor parts. Permanent assignment to a specific part on the basis of a voice test at the beginning of the term can limit voice development, can encourage undesirable attitudes regarding future development of vocal skills, and can, in some cases, cause irreparable damage-particularly in the cases where girls are assigned to tenor parts.

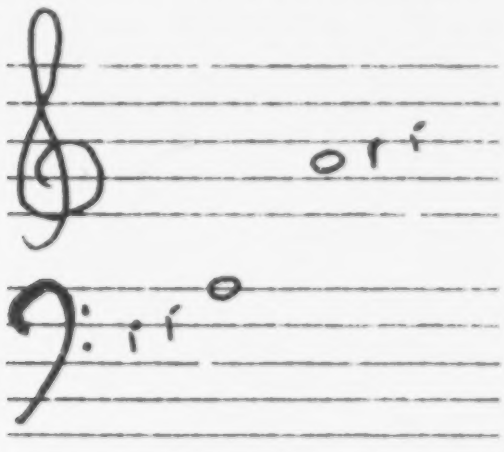
Assignment to specific vocal parts should be alternated so that all of the girls will have experience with high

and with low parts. This will provide opportunities for all of them to maintain and increase their ranges, to develop independence in carrying both a melodic and harmonic part, and to increase their understandings of a musical score. It is not recommended that assignment to a specific part be changed on a specific selection; rather, that assignment to the high part be made on one selection and to the low part on another. This procedure of alternating assignments should be followed so that responsibility for singing each part will be given to all girls equally.

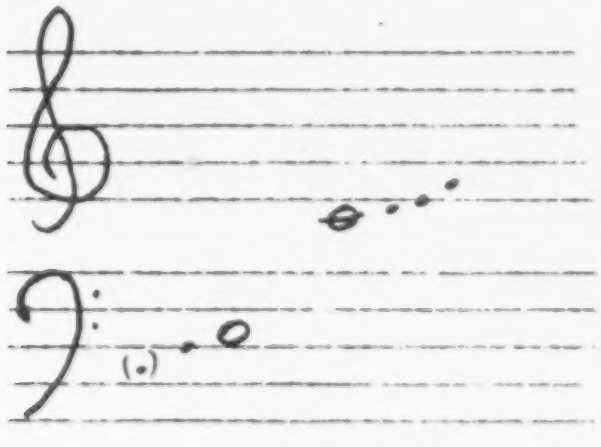
b. Boys' voices:

The ranges of boys' voices are somewhat less definite, however, they seem to fall into two general classifications:

(1) earliest stages of change



(2) more advanced stages of change



The voice change in boys seems to be a gradual lowering in pitch from the treble range to the ranges for men in a lower octave; however, there is no exact rule for every boy - some voices may change very rapidly, some very slowly. Observation needs to be continuous to assure that boys are assigned to parts which they can sing.

This method of classification was suggested by Dr. Irwin Cooper in Tunetime for Teentime:

1. The teacher asks the class to sing "Way Down upon the Swanee River", giving the key of B flat for this purpose.

2. As the class sings, the teacher moves around among the boys, tapping on the shoulder those who are obviously singing baritone an octave lower than any of the others.

3. Boys who have been "tapped" are now asked to remain silent while the remainder sings the song again, this time in the key of G flat.

4. Once again, the teacher moves around the class, this time tapping the shoulders of boys who obviously sing in the high soprano range.

5. For a final check, it is recommended that all untapped boys sing the song once more in the key of B flat.

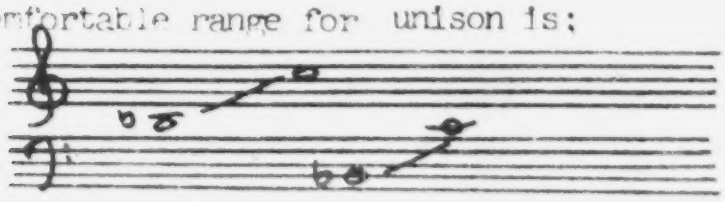
6. Regroup the class according to soprano, changing voice, and baritone.

The entire process given above should occupy not more than five minutes, otherwise there will be considerable unrest among baritones who were first "eliminated".

Implication of range and key placement

The implication of voice ranges and key placement is clear when applied to specific songs. The only common range which exists in the different voices is from B flat to F, a major ninth. This is a rule on which you can generally depend.

A comfortable range for unison is:



1. Unison songs

Junior high school boys and girls can successfully sing many unison songs (octave unisons) when the songs are placed in appropriate keys. Very often, the songs will need to be transposed. America the Beautiful is a good example. It is generally written in either the key of C or in the key of F flat. Boys in the more advanced stage of change and girls have no problem. However, the boys whose voices are in the early stages of change (a majority of the boys in grades seven to nine) will very likely be able to successfully sing the following words in the key of C Major:

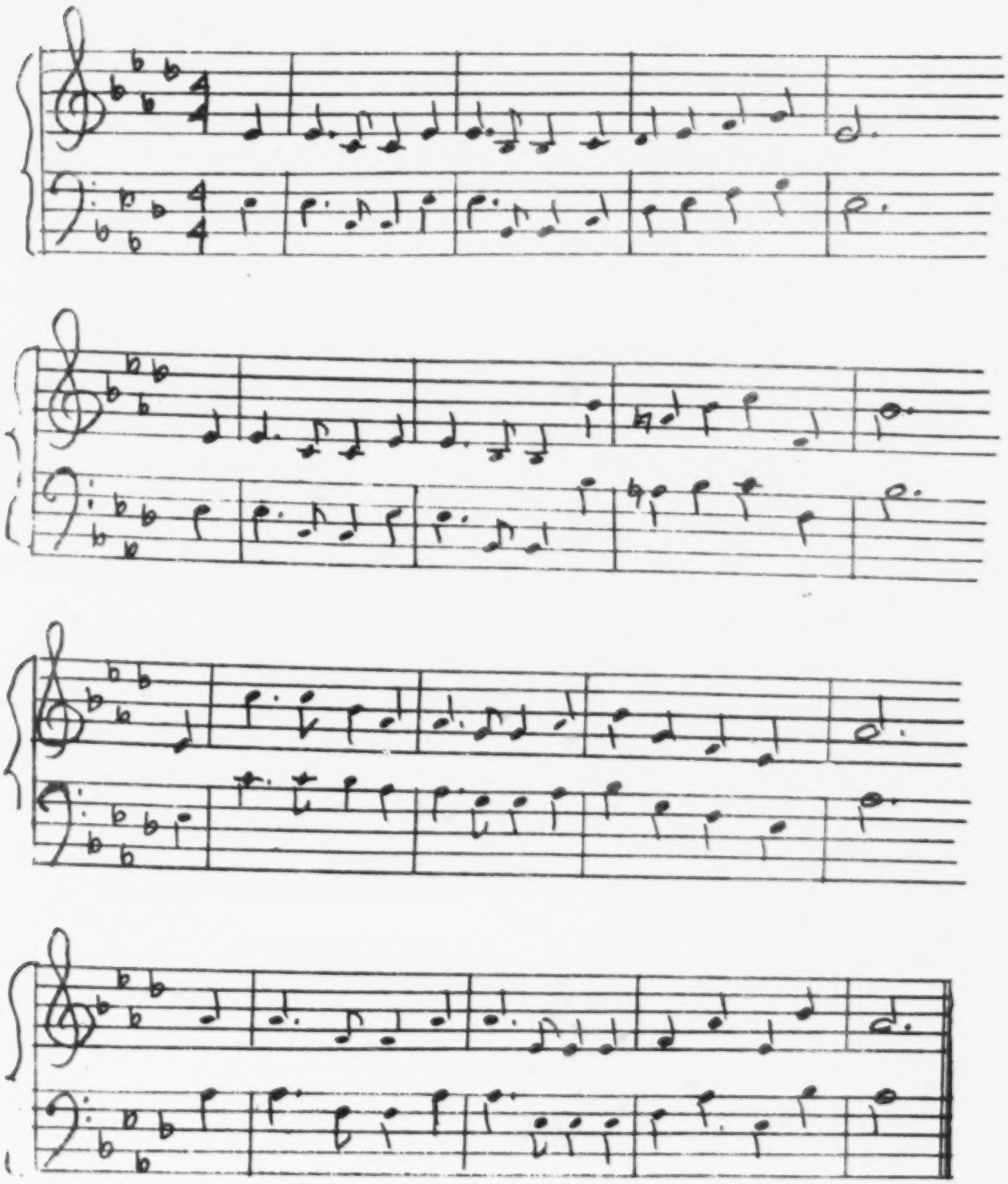
O beau ------ for spa --- --- --- --- ner waves of grain

F r e. --- ----train ma! --- --- above the fruited plain

America ! America! God shed His grace on thee

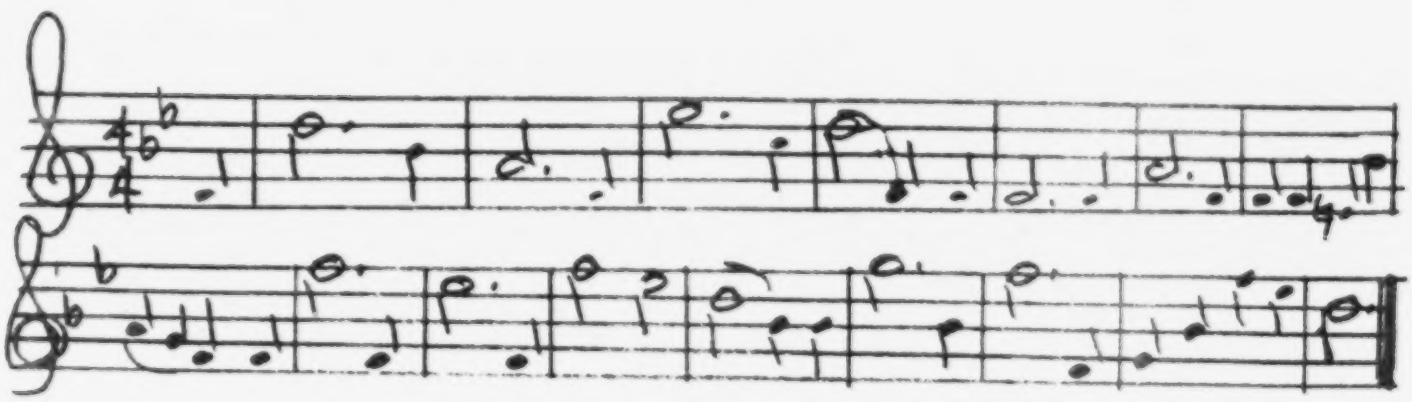
And crown thy good with brotherhood

From sea to shining sea!

Simply transposing the song into the key of A flat as indicated below will make is possible to have a performance in which all pupils can participate with satisfaction.

2. Descants

Many times, satisfactory musical results can be achieved by assigning a descant to tenors or baritones rather than having it be performed by sopranos. The key and the range must always be kept in mind.

Example: America the Beautiful descant by Peter Dykema.



When this descant is used with an SATB arrangement, it will be most effectively assigned to sopranos.

When this descant is used with boys and girls singing the melody in octaves, the descant can be sung by boys whose voices are in the early stages of change who will sing an octave lower than written. It may be necessary to raise from B flat to C to establish a more appropriate tessitura.

3. Rounds, canons and Partner Songs

All of these types of selections need the same careful attention to ranges and key placement if they are to be used in performance by junior high school boys and girls.

4. Songs in parts

Consideration needs to be given to the ranges of parts in all songs. SAB arrangements are generally unsatisfactory for use in junior high school. Two exceptions are: The Lord Is My Shepherd - p. 157, Singing Teenagers; and The Lord's Prayer - Mallotte. Boys in the early stages of change can sing on a part which is designed as an alto part. However, junior high school boys are striving to grow up, to become men, and such an assignment does not provide an identification which will encourage this self-concept.

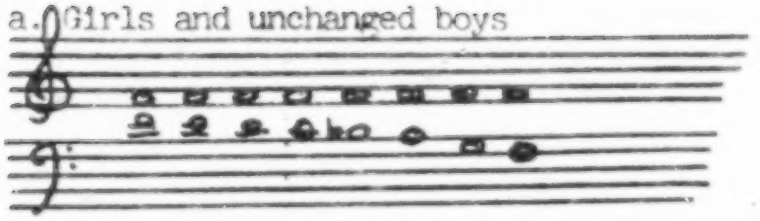
An equally important consideration analyzing music which will be suitable is the tessitura of each part. No part should require boys or girls to sing at the extremes of their ranges for extended periods of time.

Also, it is wise to select materials in which each part has a unique melody and/or rhythmic organization. Variety and contrast in parts make it possible for each section to differentiate its part from others and to perform more accurately and independently.

5. Vocalises

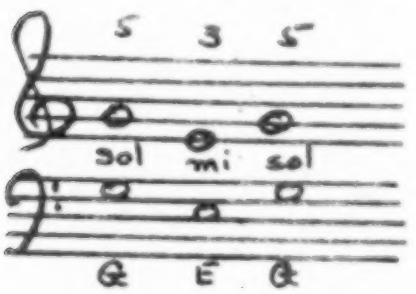
Each of the vocalises listed are recommended for specific desirable vocal goals. A few sugrestions of choral literature in which they occur are included, but the list is boundless.

a. Girls and unchanged boys



$\overline{oo}$

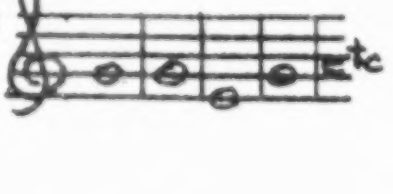
activate vowel sound by consonants (p-$\overline{oo}$) (v-$\overline{oo}$) (f-$\overline{oo}$). Start the males in head voice, gently working down over the vocal break.

b.

remember to use the three musical vocabularies (numbers, letters and solfeggio)

The teacher sings the descending minor third "poo", "foo", "poo" ; the class repeats: teacher "foo", "poo", "voo": class repeats. Continue calling on sections and/or individuals.

c. Divide class

left:

right: 

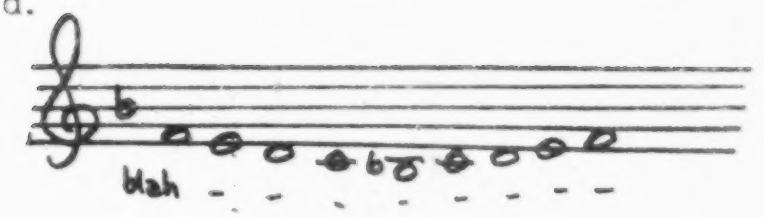
then reverse

1. sol mi sol mi
2. voo voo voo voo, etc...

1. sol sol mi sol
2. foo foo foo, etc...

Note: To vocalise on one $\overline{oo}$ syllable too long causes jaw tensions, so as tensions become evident, change to vocalises which relax the jaw and tongue.

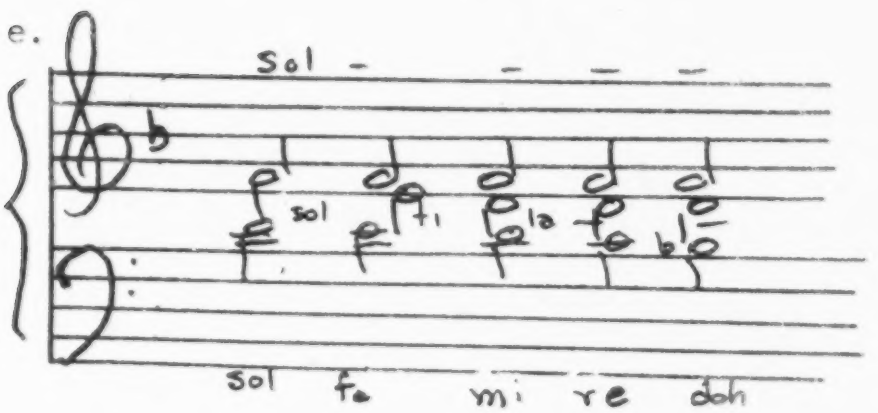
d.



b is an explosive

l flips the tongue

ah should be very light and placed in the same area as the oo. Lips and tongue relax.

e.

voo

poo

foo

voh

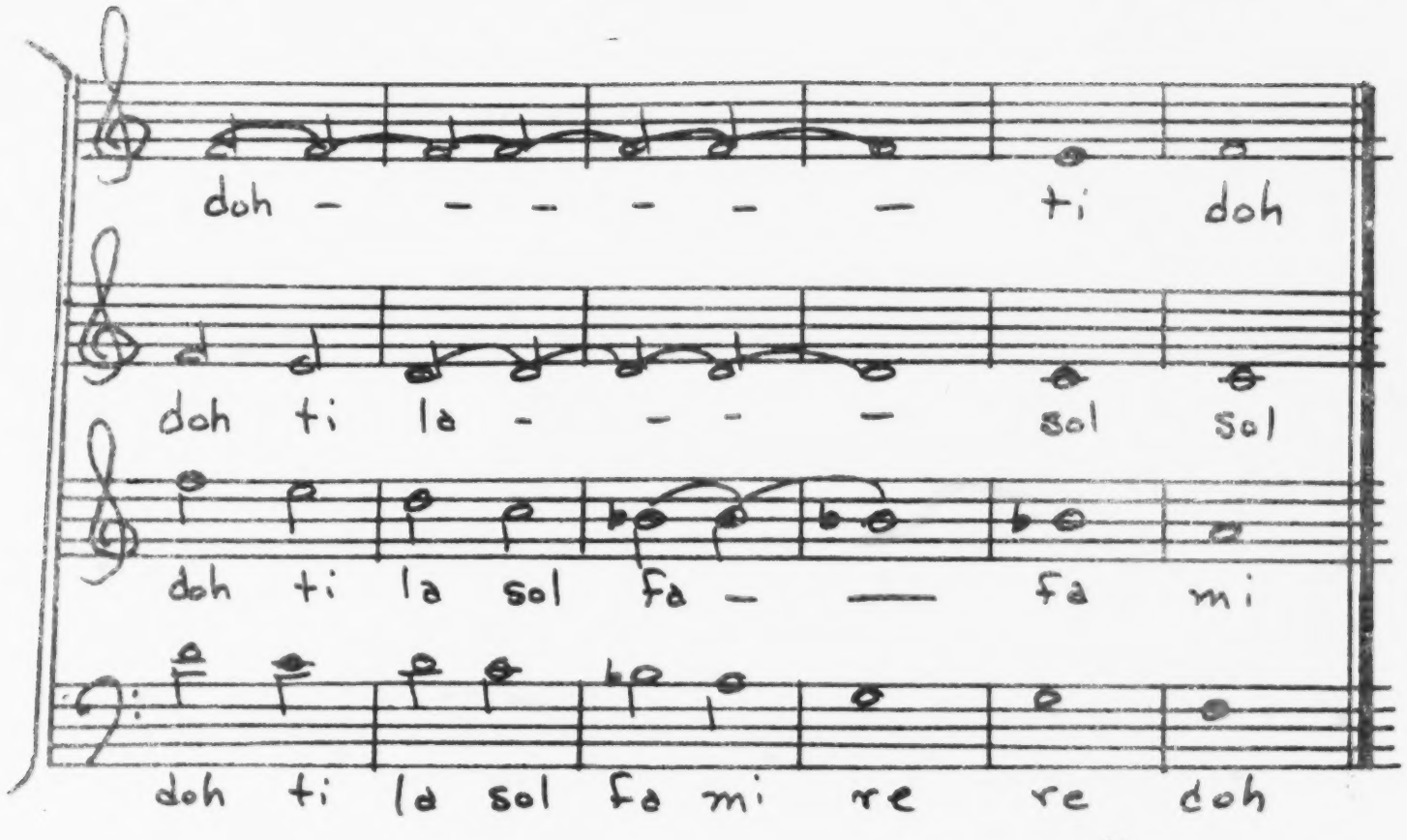
ooh

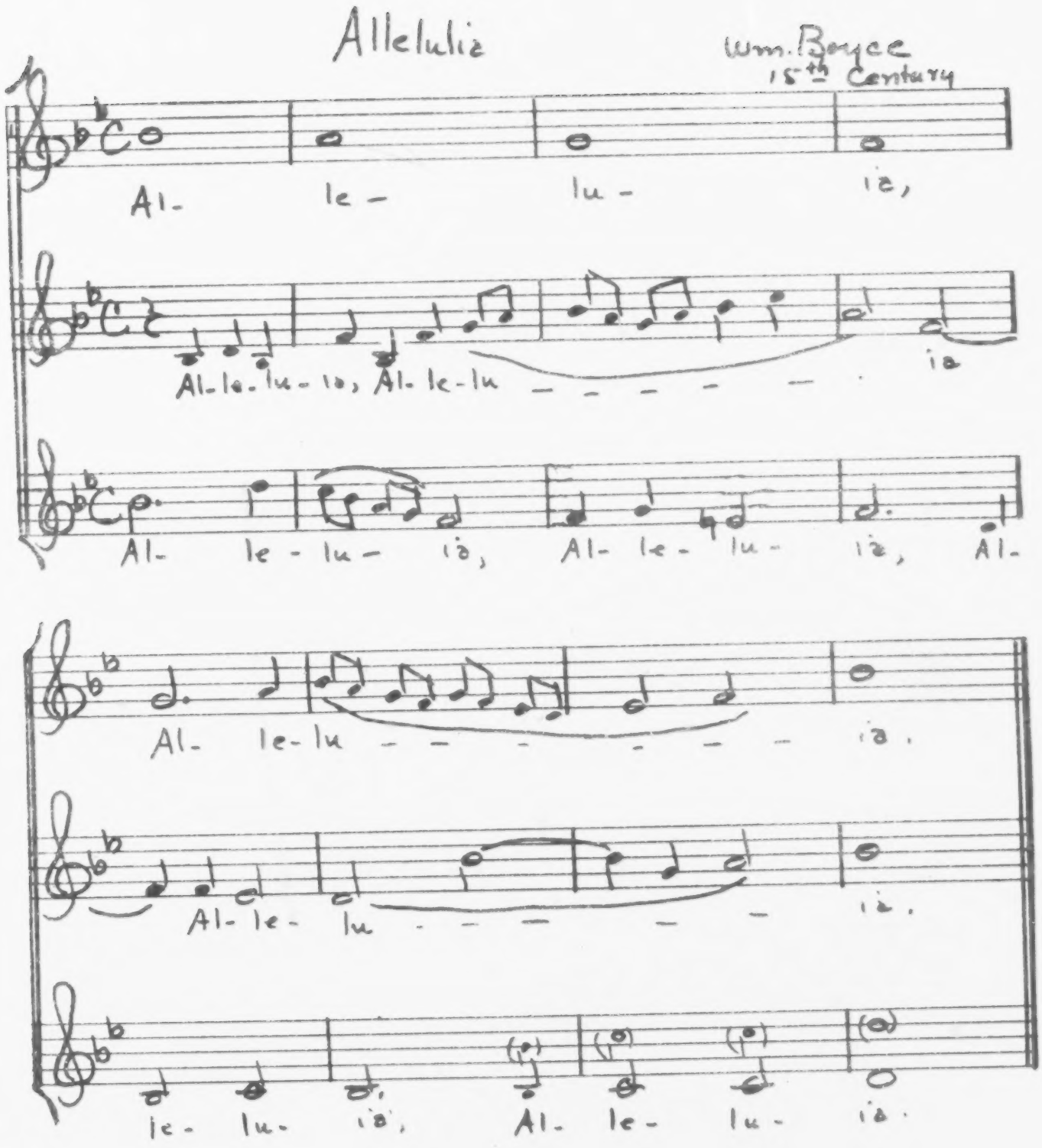
foh

f. Sustain a unison

Half of class moves to minor second, minor third, major second.

Class goes to major triad.

g.

h. Never divorce the drills or singing from rhythm. Use multi-devices for setting the rhythmic drive: clapping, alternate clapping & tapping, body movements appropriate to the score, vocal stress on primary beat, alternate with stress on secondary beat, etc.

Cont'd

Dona Nobis Pacem and the above use the descending broken triad, which is highly recommended as a device for singing in tune."Swing Low Sweet Chariot" , the falling third "Joy to the World", scale patterns.

CHORAL AND VOCAL TECHNIQUES:

** Daraza, Arpad and Jay, Stephen. Sight and Sound.

Oceanside, New York: Boosey and Hawkes, Inc., 1965. Adaptation of Kodaly (2.95)

Davison, Archibald T. Choral Conducting. Cambridge, Mass:

Harvard University Press, 1959

Earhart, Will. Choral Techniques. New York: M. Witmark &

Songs, 1937. Old but still good... sequential rehearsal guides.

Ehmann, Wilhelm. Translated by George D. Wiebe. Choral

Directing. Minneapolis, Minnesota: Augsburg, 1968.

(8.95)

** Finn, William J. The Art of the Choral Conductor. Vols. 1

& 11. (4.00 each) Evanston: Summy-Birchard Publishing

Co., 1944. Beautiful- style (Renaissance) how to correct certain vocal problems.

** Marshall. Madeleine. The Singer's Manual of English Diction

New York: G. Schirmer, Inc., 1953.(4.00)

Neidig, Kenneth L. and Jennings, John W. Choral Director's

Guide. West Nyack, N.Y.: Parker Publishing Co., Inc.

(Articles by various peoples - style, literature, vocal technique, programing, etc.)

STYLE AND INTERPRETATION:

** Dart,Thurston. The Interpretation of Music. New York:

Harper & Row, 1954. (A must; short, inexpensive, thorough - 1.49)

** Dorian, Frederick. The HIstory of Music in Performance.

New York: W.W. Norton & Company, 1942. (2.49)

** Jacobs, Arthur, Ed. Choral Music. Baltimore: Penguin Books, 1963 (.95).

Ulrich, Homer and Pisk A. A History of Music and Musical Style. New York: Harcourt, Brace and World, Inc., 1963.

(In depth by forms in period, i.e. motet, dez Prez, Palestrina, Victoria, etc.)

Tovey, Donald Francis. Essays in Musical Analysis.Vol. V. Vocal Music. London; Oxford University Press, 1968.(6.50)

Wienandt, Elwyn A. Choral Music of the Church. New York: The Free Press, 1965. (8.50)

** published in paperback

X. ASSESSMENT - Aural, Vocal and Written.

A. Melodic Dictation - (aural and written)

1. falling 3rd

2. scales

3. minor and major triad.

4. matching melodies

B. Visual Recognition Studied Literature

a) composition devices

1. sequence

2. repetition and contrast

a. exact

b. tonal

3. tonality (syllabic, numeric, and letter name)

b) title

C. Aural Recognition of Literature

D. Visual Recognition of Symbols and Their Meaning

E. Aural recognition of forms

a. canon

b. binary

c. ternary

d. verse and chorus (call and response)

e. sequences

F. Rhythms

a. Unit of beat

b. Completion of measures

c. Visual recognition of meter signatures

d. Aural selection of meter signature.